

It is interesting to follow the manner in which Johann Sebastian Bach developed his powers in all the different departments of art in accordance with his opportunities. From the earliest records we have of his life we see a consistency in his methods of self education. He always started by finding out how the people who had gone before him went to work. He studied other peoples methods to see how things could be done and then improved upon them. The earliest instance we have is that of his getting at his elder brothers collection of Music and copying it out the works. What takes the general public's fancy is his having got it through the trellis of the locked cabinet and copying the things by moonlight when his brother tried to prevent his having the things. What should interest intelligent people is the consistency of his passion to see how things were done. ~~But in other respects we can follow the way he used his opportunities, and how those opportunities affected his work. For instance most of us know that~~ No doubt his brother's collection was by Organists and Church composers; and he followed this line up when he became a Choir boy at St Michaels Lüneburg in 1700 where there was a considerable library including works by Hammerschmidt, and Priegel and Ahle. It was from Lüneburg that he trudged 30 miles to Hamburg to hear old Reinken play the Organ. But in other ways we can follow the way he used his opportunities and how they affected his work. For instance we most of us know that his intimacy with the capacities of the Violin was of the most exceptional kind. His extraordinary ~~it~~ works in the shape of Sonatas and Suites for Solo Violin, which

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he wrote in the full maturity of his powers, ~~show that~~
~~he~~ which stand out as unique among all
compositions for this instrument, show that he must
have become intimate with it in early years. And this
confers interest on two circumstances. One of these
was his father having been a player on some kind of
stringed instrument, possibly the Viola – and the
second was that his first professional appointment
was that of Violinist in the private band of Prince
~~Ernst~~ Johann Ernst of Saxony at Weimar in 1703 when
he was eighteen years old. In this capacity he was
able to make acquaintance with secular
compositions of foreign ~~con~~ countries, both Italian
and French – which was an excellent corrective to
any tendency to over accentuate ~~sacred~~
Ecclesiastical influences.

At the same time he appears ~~for a short time~~ to have
been Court Organist to the Prince. But this must have
been only for a very short time as in August of the
same year 1703 he became Organist of Arnstadt
which is generally regarded as his first ~~Chu~~ Church
appointment. Apparently he had by this time got
considerable reputation as a performer on the Organ,
and it is at Arnstadt that we first come into touch with
compositions. There is good reason to attribute one
of his Church Cantatas which he afterwards rewrote
to this time - 'But thou did'st not leave his soul in
Hell.' We cannot judge much from its existing state
as it has evidently been altered a good deal. But there
are some ~~cur~~ curious traces

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of immature work, like those of some of his German predecessors which are interesting to consider in detail for ~~experts~~ those who want to look close into things. They would take up too much time for us. There are also a few Organ compositions which are referred to the Arnstadt time on account of their limited scope and simplicity. And there is also a work for the Clavier about the date of which there are differences of opinion. But circumstances make it almost certain it must have been almost the earliest work for Clavier we can identify. This was his "Capriccio on the absence of a beloved brother" which ~~his~~ is his one example of undisguised programme Music. Some authorities put it as early as 1704, which is possibly too early. The circumstances are interesting and help towards framing the date. The brother in question was John Jacob who had been with him in charge of the older brother Johann Christolph and at school with him at Obertsdorf [?]. This same brother was a hautboy player, and had entered the service of that weird person King Charles XII of Sweden in ~~the~~ his band. Now that King started on his last campaign against the Russians in 1707, and it came to an end at Pultava one of the most famous and

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decisive battles in history in 1709. That ended Charles XII's career so John Jacob could not have entered his service after. And it is hardly likely that he entered it ~~he~~ the King's service in the course of the campaign in Poland, so there is every probability that it was written before 1707. You may some of you remember that Kuhnau the Cantor of St Thomas's school & Church in Leipzig had brought published his collection of Biblical History Sonatas in 1700 – and you may some of you remember that they were in the form of most uncompromising programme Music. It is very likely John Sebastian knew them, at all events programme music was in the air at the moment, and John Sebastian may have been impelled to follow suit. He was always very susceptible to suggestion. The thing that is surprising is that the work, though not on a very elaborate scale, is masterly. It consists of a lot of movements each representing some aspect of the brother John Jacob's departure on a spirited and rather dangerous career. There is the gathering of the friends to see him off, and their anticipation of possible dangers and their lament at parting with him and

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their saying good bye, all in sad terms. And there is a cheerful postilion air, ~~with~~ suggesting the bustle of departure, and a very amusing fugue representing the conveyance getting under way with the cracking of the postilion's whip. There is a touch of humour in the latter part which reminds one of the wonderful air of cheerfulness with which our soldiers go off to the front. It is evidently a work of youth as a whole; but at the same time it shows that his artistic ~~development~~ resource was already considerable. There is another ~~thing~~ feature of his time at Arnstadt which is very interesting and significant. He had evidently heard of the famous Danish Organist ~~who~~ Dietrich Buxtehude who was at Lubeck; and he obtained leave from the consistory of ~~the~~ his Church for a couple of months to trudge over and hear him and observe him. When he got there he became so engrossed in taking stock of his performances and the other Music which was going on at Lubeck that he overstayed his leave to the extent of three months. The result was remarkable as far as his personal development was concerned; as thereafter Buxtehude's style and Organ methods influenced him more than any other composer. Buxtehude was a kindred spirit in his romanticism and his richness of polyphony

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and colour – and though Johann Sebastian surpassed him afterwards ~~illeg~~ Buxtehude is well worthy of being coupled with him.

But there was another consequence of Bach's infatuation; which was the natural anger of the Church authorities at Arnstadt at his treating his duties there with such indifference. And we are fortunate in having the particulars of his interview with them when they took him to task. They not only expressed their objections to his staying away so long at Lübeck. They also complained that he played such strange harmonies in accompaniments that he bewildered the congregation when they wanted to join in the Chorales. And that when they complained that his voluntaries were too long he forthwith made them too short. And finally they asked him why a lady had been admitted to the Organ loft and to make Music there – and the outcome of it all was that he left Arnstadt in 1707 and became Organist of Mülhausen, a place in the same district – and another outcome seems to have been

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that he married the lady who is supposed to have been the heroine of the Organ loft. This was Maria Barbara the daughter of his Uncle Johann Michael who was organist of Gehren, ~~illeg~~ a place in the neighbourhood. Of her there is not much known, except that she was the mother of two of the ablest of his sons Carl Friedemann and Philip Emmanuel. Their life together only lasted till 1720 when she died suddenly.

His tenure of the Organistship at Mülhausen was very short but not uneventful as it was there that he produced the first important work on a large scale which remains to us indubitably in the form in which he wrote it. This was the ~~[Illeg]~~ Cantata “Gott ist mein König”, which was produced for a great civic function, the ~~illeg~~ yearly ‘reconstruction’ of the civic council of the town. It is very suggestive of the importance which such town functions represented to ~~peop~~ German people of those days; as it is on a very big scale; with a large orchestra, and big choruses and ~~illeg~~ solos which required very efficient singers. It is large ~~and~~ and imposing even when compared with some of his later works of the same kind; and shows more respect for the resources

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of the Orchestra than many of his later works. It is straightforward and big and quite characteristic – but ~~does~~ has little of the romantic and devotional poetry which characterises some of his later works of the kind.

Another interesting piece of work which he undertook when at Mühlhausen but only completed after he left was the reconstruction of the organ, which had got into a bad state, and which the townspeople evidently made up their minds to do themselves. His scheme of reconstructions is especially interesting as representing views at the time of organ tone. He naturally laid much stress on the pedal Organ, which he wished to be very massive. He also gave a ? to a surprising taste for brilliancy of sound by the predominance of mixtures and harmonic stops which he recommended for the Choir Organ. But the most surprising feature is that he recommended that a peal of bells which belonged to the city should be attached to the pedal Organ.

But before he had been at Mühlhausen a year he received a very ~~interesting~~ attractive invitation to become Court Organist and Chamber Musician to the Duke of Saxe Weimar at Weimar, and to Weimar he moved in 1790. He remained

End of first lecture

there for many years, which proved very important ones in his career. The Duke, who was a man of fine character and devoted to Music kept a Court Band which played the best secular Music of the time so he was happily kept in touch with other Music besides such as concerns the Organist; and there were also many opportunities for producing Cantatas; and those which he produced while at Weimar have a special devotional character. Moreover he took opportunity to put into practice what he had learnt from listening to Reinken and Buxtehude, and his acquaintance with the best Organ Music which had been produced up to that time; and while he was at Weimar he produced much of the Organ Music which has been most beloved by later generations. Such especially as the romantic Toccata and Fugue in D minor, and the Prelude and brilliant Fugue in D Major, which is the delight of all organists who aspire to virtuosity; and which also is notable for curious resemblance to a fine fugue of Buxtehude's. Two Cantatas specially stand out as representing his Weimar phase which are "Gottes zeit ist die Allerbeste zeit" and "Ich hatte viel Bekümmernis"; which are almost the best known in this country of all his vast number of Cantatas. The first was evidently written for some funeral, and is

Unique score. 2 flutes. 2 Viola da Gamba and basso continuo.

~~No strings above Violas. It includes Viola da Gamba &~~
flutes

Note the dialogue between the soul and Jesus in Gottes Zeit. Into thy hands I yield my spirit. This day shalt thou be with me in Paradise. And the Chorale Mit Fred' und Freud' ich fahr [illeg]

The manner of his dealing with the French Overture form is very significant of his habit of illeg enhancing everything that he adopted from the practises [sic] and methods of his predecessors. In this case he took the form just as Lulli and Cambert had used it with the slow introduction and Fugue which ~~is~~ are its invariable constituents and put a Chorus on top of it. That is in the course of the slow movement he introduced the Chorale "Nun komm der Heiden Heiland" for the voices, and the fugue is given to the Choir. It is curious that a vast number of composers adopted the same form including Mendelssohn and Spohr and I cannot recall that any of them adopted such a supremely effective addition of Chorus to it.

concerned with Death as a mystery lighted up by the consolation of confident hope in Christ – which Germans of those days had a curiously intimate personal significance. [Sic] It is the most tenderly poetic of all Bach's Cantatas and has the ~~sweetness~~ humanity of youth. It was clearly in view of the special purpose of the Cantata that it was scored without Violins. My ~~illeg~~ Spirit is in heaven is also full of tenderness and intense devotion. It is more fervently Musical than ~~most~~ many of the Cantatas of later time, when he got into the habit of turning them out time after time for special Church occasions and did not put so much of his soul into them. They are intensely [illeg] in the best sense. Deeply felt and emotional. Another Cantata 'Nun komm, der Heiden Heiland' is known to belong to the year 1714, as the autograph Score in the Berlin Library is dated by Bach himself – and this work shows the approach of a more cosmopolitan spirit. It is on a very big scale and begins with an instrumental Overture in what is called the French form – the same as those in Handel's Messiah and Samson and it contains long arias in Italian Opera form. ‡ His fame as a performer was spreading and it was in this year that he went to Cassel to test the restored Organ there, which is more generally known to the public than anything that concerns his compositions, because he played to the Crown Prince, and astonished that worthy so much by the agility of his pedalling that he took a ring off his finger & presented it to him.

Other Weimar Cantatas of importance

Wachet Auf

Himmelskönig sei willkommen

Komm der Süsse Tode Stunde.

Herz und Mund

There is a curious coincidence which belongs to this year which I feel to be very interesting and suggestive, which is that J.S.B. became possessed of a copy of the Fiori Musicali of Frescobaldi dated 1685 and wrote his name and the date in it. Now it so happens that nearly all his earlier Organ works have the appearance of being written for himself to play, and evidently aim at brilliancy of effect. But just about this time he seemed to have given his mind to more solid and simple Organ effects; and it is difficult not to attribute it to the influence of Frescobaldi. He certainly wrote some very dignified Organ Music in Frescobaldi's style, and it is hardly necessary to observe that they are not so popular as the earlier works. It was at this time too that we gather that his fame as a player on the domestic Clavier was beginning to grow as it was just to the end of the Weimar time in 1717 that the well known story belongs of the intended competition with the famous French composer and performer on the Clavier at Dresden which did not come off. What Bach was doing at Dresden we do not know – but being there at the same time as Marchand it entered people's heads to put them in competition. And Bach turned up, but Marchand had taken his departure earlier in the day; & the popular view was that he had run away. There is a special flavour about many of Bach's best works in

Warmth of feeling

While J.S.B. was at Weimar he had several children. The eldest was a daughter Katharine Dorothea born in 1708. His eldest son was ~~Friedemann~~ Friedemann born in 1710, and the most famous of all his sons Carl Philip Emmanuel was born in 1714. Maria Barbara, his first wife died in 1720 while he was at Coethen. He married again in 1721 and we know more of his second wife as you will presently observe.

2nd lecture.

the Weimar time. Many of his most fervently devotional things were written there. They are in the best sense Teutonic – and have a tenderness which rather belongs specially to his youthful phase. He developed so much in other directions later that the intimate personal quality was overwhelmed. He took a step which in 1717 which drew him in a new direction. What the circumstances were of his leaving Weimar and going to Coethen has never been discovered. We know no more than the fact that in the latter part of that year he entered the service of the Prince Leopold of Coethen who seems to have been an enthusiast for secular instrumental Music. Bach became Director of the Chamber Music at the Court. Church Music seems to have been in the background – but Bach did not altogether sever his connection with it. For one collection of the most tender and beautiful little works ~~belongs to~~ appears to have been brought up to its existing condition in the Coethen time. That is the collection of movements based on Chorales called the Orgel büchlein, which always suggests to my mind the continuance of the Weimar mood like a gentle influence subsisting when his mind was being drawn away towards secular instrumental Music. It is the link between the Weimar period and the Coethen period. The collection seems to have spread over great parts of the Coethen period from 1717 to 1723, and it indeed he may have written a great part of it at Weimar. But when he settled down into the special strain of Musical life of Coethen he ~~it~~ concentrated most of his attention on new branches of Art.

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~~The various periods of Bach's life are significantly marked out, by his~~ The Coethen time is decisively significant of Bach's habit of making use of his ~~talents~~ powers with practical recognition of his opportunities. ~~So the Coethen time~~ As it is specially identified with secular instrumental Music. And a large number of his most notable works of this kind belong to this phase.

The ~~two~~ first which attracts our attention ~~are~~ is also very interesting for ~~it~~ ~~the~~ light ~~they~~ it throws on his domestic life. The first in order of time was the little Clavier Buch for Friedemann Bach, which was the collection of pieces and studies which he got together in 1720 for his eldest son then aged 9. The book is on a small scale, but it is of supreme interest as it throws light on Bach's feelings about education – and it also supplies information about technical matters, such as the execution of ornaments, phrasing, partplaying and even fingering, of which latter there are two enlightening little examples completely fingered by J. S. B himself.

It is also ~~it~~ ~~the~~ pleasant to recognize evidence of his views on education; of which the shortest that can be said is that he mingles the useful with the enjoyable - & reduces the purely mechanical to the smallest possible limits. His instructions in passage playing and part playing are communicated in movements which the pupil

Order here

1 Friedemanns book

2 The visit to Hamburg

3 The near shave of [illeg] becoming Organist of St James's Church

4 Brandenburg Concertos

5 The book for Anna Magdalena

It is worthy of note that the book for Friedemann was got together in the same year that Bach lost his first wife - as she died in May 1720. Whether it was written before or after we cannot tell. He married again in 1721 Anna Magdalena daughter of Johannes Caspar Wülfen Court trumpeter of Weissenfels who was evidently a very congenial wife, as we shall have occasion to observe.

The Brandenburg Concertos should come in here –
see p 18

It was in the latter part of 1720 that he went to Hamburg to play on the Organ of St Katharines Church

see next page

can enjoy as music while learning. A strong contrast to the requirements of the majority of modern studies – as illustrated by Czerny. We can hardly imagine J.S.B. writing things for technical purposes which should not be interesting as works of art. His Inventions and Sinfonias for the Clavier in two and three parts are examples of studies of the highest artistic quality. And it puts the final clinch on the argument when we find ~~it~~^{there} a great many of the Preludes and Fugues of the unsurpassable “forty eight” in their earliest forms in Friedemann’s Book, and also movements which were ~~also~~ included in the collections of Inventions and Sinfonias.

Then we have the charming proofs of the sympathetic fellowship of John Sebastian and his second wife in the “Clavier Büchlein for Anna Magdalena Bachin Anno 1722” - and inside is written in Bach’s own hand “Anti Calvinismus und Christenschule item Anti melancholins.” Anticalvinism & School of Christians & anti melancholy. It contains a large number of little movements for Anna Magdalena to play – and several of them were afterwards embodied in the French Suites – which are indeed happily described as anti melancholy. For they are dainty and joyous little movements.

There was a second collection of works for Anna Magdalena which has the date 1725 on the binding together with her initials. It contains several more of the French Suites, two of the

Also in wrong order. This ought to come after
Friedemanns book
insert after that
Hamburg

Partitas which he afterwards published himself and several other little detached pieces; and also some songs, one of which is in praise of tobacco, and another is a lovely little song addressed by [sic] Anna Magdalena herself, the words themselves probably being by John Sebastian himself. It is altogether a lovely little memorial of the tender relations between the composer and his wife. But as a matter of fact we are taking it rather out of its order, as the collection was made soon after he had left Cothen [to page 16 (note in blue pencil). This seems to refer to the paragraph marked * below] – and we must step back again for an interesting incident which took place in the year that he got together the collection for ~~it~~^{the} his little son Friedemann. We gather that he must have kept in touch with Organ playing as it was after he had been 3 years at Coethen that he went to Hamburg to play on the Organ in the Church of St Katharine, when our ~~old~~ ancient friend Reinken was Organist, whom Bach had trudged ~~100~~ 30 miles to hear when he was in the Choir at Lüneburg. It was evidently looked upon as a great event, as Reinken himself and many notabilities of the town attended to hear him. – and among ~~of~~ other things he extemporized a Chorale Prelude on the Chorale ‘By the waters of Babylon’ which very much impressed old Reinken, & what he said ~~it~~^{the} is suggestive – for his remark was that he thought that form of Art was dead, but that it yet lived

Follows on

~~The Brandenburg Concertos ought to come before
the Wohltemperte Clavier see page 18~~

in J.S.B. This being notable because it is through J.S.B. that we come to know that beautiful form of art, and we regard most of the examples which we know of before his time as being immature and unimpressive. It was essentially J.S.B. who raised the form to its perfection.

It seems that on this occasion the course of his life was very nearly being deflected as he entered for the Organistship of the Church of St James at Hamburg which had become vacant. But just at the time he should have attended and performed on the Organ his master the Prince wanted him for something and he could not go and was not appointed.

The most important work which glorifies the time when he was at Coethen was the first half of the collection of the Preludes and Fugues in all keys which he brought together in 1722 under the name of the Wohltemperte Clavier, or what we should call the Equal tuned Clavier. This is without doubt one of the most important events in the history of Music, on account of the vast amount of artistic delight it has given to an infinite number of Musicians of the highest intelligence, its influence on style, and its Musical quality, and also as being the decisive evidence of Bach's conviction that what is called 'equal temperament' had become a necessity.

If a series of fifths is tuned up each perfect a note slightly higher than the ostensible note would be arrived at when the same note as the starting point is arrived at.

So each 5th had to be tuned a little flat. The Pythagorean third which was arrived at by tuning 3 perfect fifths is considerably sharper than what we may call the true third; the ratio of vibration of which notes is in the ratio of 4 to 5.

The ~~illeg~~ conflict of opinion on the subject of tuning arose out of the strange mystery that if a series of fifths is ~~tuned~~ perfectly tuned till the corresponding note to the starting note appeared to be reached it will prove to be out of tune; and as we obviously cannot put up with an octave which is out of tune the perfect fifths have to be made a little out of tune to make the octave come right. The immediate effect of tuning the fifths perfectly was to make extreme keys badly out of tune in proportion to the number of accidentals. Roughly speaking they got worse and worse the more sharps and flats they had. This did not matter in the great days of pure choral Music, for there was hardly any modulation, and very few accidentals. But when instrumental Music came to the fore freedom in modulation to the utmost limits of the scale became a necessity. There were some dainty eared people who professed to be incapable of enduring the tempered scale and opposed its adoption. In this country the opposition went on well into the last century – and without doubt there were lots of organs tuned with perfect fifths in Bach's time which must have been enervating when you got even as far as E major or Ab major. John Sebastian evidently made up his mind about it, and this supremely wonderful collection ~~of~~ made him the foremost champion of Equal temperament.

Transfer to p 14

~~The~~ It seems likely that the several movements were composed at various times. I have pointed out to you that a lot of the Preludes make their appearance in the collections of pieces made for Anna Magdalena Bach without the fugues. There are Preludes and Fugues which seem to have been written together. But we have no actual evidence. The consistency of his style and his perfect Musical judgement ensured that the pairs were convincingly mated, and with that, at all events at present, we must be content. You must keep it in mind that this was only a first instalment of the work we have known in this country as “The Forty Eight.” It is unlikely that at that time Bach had any idea of making up that number, and for many years it remained “twenty four.” It was not till many years later, when he was at Leipzig, that he added the second “twenty four” - and they are in many ways significant of the development of his mind in the course of those years. to page 21

~~The~~ As I have said Bach in the Coethen time was concerned officially with Secular instrumental Music, and the natural result of this was his devoting himself to compositions for stringed instruments and works for Orchestra – such as it was in those days. Indeed nearly all his finest instrumental

The Brandenburg Concertos were probably written during the time between Bach's first wife's death and his second marriage – his second wife ~~was~~ Anna Magdalena Wülcken was daughter of the Court trumpeter of Weissenfels

compositions belong to this time. Among the finest (which have only been resurrected in quite recent years) are the works known as the Six Brandenburg Concertos. The history of their composition was that Bach had come into contact with a certain Markgraf of Brandenburg who was an enthusiast for Music and was making a collection of instrumental Concertos by living composers and had the sense to invite Bach to write some for him. With the result that Bach made his first adventure into secular instrumental Music on a large scale, and immediately surpassed everything that had been done in the world in that field. He completed them in March 1721 and sent them to the Markgraf who was in Berlin. We do not know whether they were ever played in Bach's lifetime. As far as we know they remained quite unknown! When the Markgraf died his collection was sold and Bach's Concertos were not considered even worth identifying but were sold in a lump with a lot of others which were considered to be of no consequence or interest whatever. Some fortunate person discovered their value when they had been lying unknown for quite 150 years, and since that time they have been a frequent source of delight to small and great at Orchestral Concerts.

Bach's Orchestral Concertos were different from what we mean by Concertos ~~it~~leg nowadays. We always think of Concertos

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as works for solo instruments. Then original idea of a Concerto was a work for Orchestra of similar scope to our modern Symphonies. Sometimes they had solo instruments in them but not necessarily so. Corelli's ~~Concertos~~ Concerti Grossi had three solo stringed instruments and an ordinary band of strings; but the solo instruments were not at all prominent. The object seems to be only to obtain the effect of different masses of tone. Among the most famous Concertos before Bach's time were those of Vivaldi; and they too have solos in them, but the object was not to show off the solos but to obtain effects of contrast. Bach had arranged these Concertos of Vivaldi's for Clavier very likely with the view of getting in touch with the form of art before writing the Brandenburg Concertos. It seems likely that the particular form was the result of ~~rich mag~~ the constitution of the private bands of rich magnates, who kept a few really efficient players and several hacks who performed domestic duties as well as assisting in a humble way in the private band – and that the solo passages were to give opportunities to the efficient players. Bach extended the idea of using soloists in a remarkable fashion as he wrote each of the six Concertos for different groups of instruments. One having hautboys, horns and bassoons with strings, and another having solo violin, flute, hautboy and trumpet, another for harpsichord, violin

from p 18.

and flute solos, another, ~~it~~ perhaps the finest, is for 3 violins 3 violas 3 cellos & basso and one for two Violas, two Viole da Gamba, violoncello and harpsichord. So ~~he~~ he exploited a different scheme of colour and instrumental style in each work. I think it likely he had no particular musical establishment in view, but merely combined various instruments, which might be available if sought for, with a purely aesthetic intention. The gravitation in the direction of the modern concerto is shown by the many passages of specially brilliant or ~~noticeable~~ prominent character for the various solo instruments which occur in them; especially in that which has a Clavier for one of the solo instruments. The Brandenburg Concertos were the only instrumental compositions he produced on these lines. He did write also Concertos which are more in accord with the modern conception – as for instance the violin Concertos which were probably written at Coethen, and also Concertos ~~with~~ for one or more Claviers with accompaniment.

People had hardly begun to think of Orchestral Symphonies as yet. They had to develop on the basis of the Sinfonias which served as Overtures to early Italian Operas. The ~~principal~~ biggest form of Orchestral Music was the Suite; just as it was for Clavier Music: and the plan of the form was much the same. It is curious that it was merely an ~~development~~ expansion of the introductory instrumental portion of the French Opera, just as the Symphony was

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the expansion of the Italian Overture. So the Suites consisted of the Overture proper with [illeg] slow movement and fugue like that of Handel's Messiah and Spohr's Last Judgement – and these two big movements were followed by several dance movements. Bach wrote 4 such works, ~~illeg~~ for Orchestra on a very large scale. And they are all considered to have been ~~illeg~~ written at Coethen. He certainly had opportunities to hear them there, and as he always addressed himself to compositions with either an opportunity or an occasion on view ~~then~~ it seems likely to have been the case. ~~One of them~~ The third of these, in D major is one of the best known of his instrumental compositions, and it is the finest on the whole. They are always spoken of as Suites, but Bach himself undoubtedly called them Overtures. They are very different ~~from~~ in character and effect from our modern Symphonies – as ~~they are~~ the two most extensive movements are essentially polyphonic. One the biggest of all the movements being a fugue produces an essentially different effect upon us from the effect produced by the first movement of a work in Sonata form. It is at once more elastic and more full of detailed texture; [2 words ~~illeg~~] and the style and the treatment of the instruments is also conspicuously different. Modern orchestration was really

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just tentatively beginning. The system of Arts was based on lines not masses. And the colours were distributed in lines, still showing the effect of choral traditions, which are only being slowly transformed by the influence of technique into instrumental technique. He is lively and highly rhythmic passages. Before the mass colouring of modern Orchestration could be achieved the art had to go through the experience of the Classical forms with their extreme reliance on the opposition of Tonic and Dominant as a basis of design. Bach in the course of his lifetime gravitated in that direction and showed its influence – but so far in much of his Orchestral Music we feel the influence of the Organ.

And this is the case even with some of the works he wrote for Violin alone at this time – in which he endeavoured to suggest big harmonies by copious double stopping.

Yet another group which he produced at Coethen was that of the Sonatas for Violin and Clavier. In these he mainly followed Italian models though he infused a great deal more character and variety of effect than the Italians were capable of. It is worth observing that they show his susceptibility in that one does find more of the Italian manner in cases where Italian types were his models than in other branches. As has been pointed out the Italians had taken the lead in compositions for the Violin; and

Bononcini 1640-1678

W.F.B. Vitali 1644-1692

Corelli 1653-1713

G. Bassani 1657-1716

Tartini 1692-1770

Locatelli 1693-1764

Biber 1644-1704

The date of Vivaldi's birth seems not to be known it seems to have been before Bach's[.] He died in 1743

The phenomenal works for Solo Violin which stand completely alone for scope and effect consist of 3 Sonatas and 3 Partitas alternating. The famous Chaconne which is one of the foremost tests of the power of a violinist in existence is in the 2nd Partita.

they had produced an enormous quantity of Sonatas of very excellent quality. They made quite a specialty of it, and afforded John Sebastian a very good foundation to build upon. They had got into rather conventional ruts. But JSB lifted this particular form out of the ruts to its highest possible standard; and there is nothing of the kind finer or more satisfying than the Sonata in B minor which stands first of the collection. The source of his expression under the secular instrumental influence at Coethen is very remarkable. He turned his mind to Instrumental Concertos, Overtures, Suites, solo violin Sonatas, Sonatas for violin and clavier, Clavier Preludes and Fugues, Clavier Suites. It was almost the whole field of secular instrumental Music as then known which he covered; and in every case he produced work which was far and away finer than anything which had been ~~produced~~ produced in the world in all the repertoire branches.

In 1722 our old friend Johann Kuhnau, cantor of St Thomas school at Leipzig died. At that time Bach was impressed with the idea that his Master the Prince of Anhalt Coethen was losing his interest in Music owing to his having married a lady who did not care much about it; and after a good deal of hesitation he made up his mind to go in for the post at Leipzig. He went in February 1723 to give some man infestation of his powers and was appointed in May of that year.

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The part of his life which was spent at Leipzig as Cantor of the Thomas Schule was ~~not very long; only~~ the longest of all the periods in to which his life was clearly divided. It was from 1723 to 1750 ~~only seventeen~~ that is twenty seven years in all[.] ~~But~~ And the output of that time was gigantic. It was the consummation of all his previous activities in the line of Church Music for the Church and for the Organ and for the Clavier; and even Secular Cantatas – but as far as we can tell little if anything in the line of big secular compositions for strings or Orchestra. He had completed his output in these directions at Coethen. His work centralized as before round his opportunities. He had to be incessantly providing Cantatas for various Sundays and Festivals of the Church. And it is a wonder he found time for anything else. Moreover he had many worries. The Cantors [sic] duties were peculiar. The famous St Thomas school was a Charity school which existed mainly for the purpose of providing singers for the principal Church Musical functions at Leipzig and it provided also for their general education – and J.S.B. was called upon by the regulations of the establishment to give lessons in elementary Latin as well as teaching the Choir their Music. He accepted the duty with the assistance of a Prefect. There are many indications that the boys were a great trial to him. The school had got into a bad state. Many were Kuhnau's complaints. The boys ~~They~~ are said to have been a very rough lot and when

He memorialized the Town Council in 1730. He said 'the numbers of persons appointed for the Church Music was 8. Four town pipers three skilled violinists and an apprentice – and they were not in such practise [sic] as they ought to be. And that for making any kind of decent performance the band ~~need to~~ needed to be augmented by some more violins, 2 violas 2 violoncellos, 1 D Bass and two flutes['].

See also p 192

The taste for a mongrel kind of Music had grown in Leipzig shortly before Bach came there. It was a great centre of culture and had an Opera house since 1693 when the taste for Italian Music was encouraged. And the Italian style was also insinuated for a time into Church Music. From such circumstances it is not surprising that when he resumed the composition of Cantatas, after the spell of abstinence at Coethen he should have adapted for a time a more Cosmopolitan air.

~~he~~ Bach came into authority the discipline had become very lax and the boys out of hand. It is sometimes inferred that he was not well fitted to deal with such 'little cattle.' It's very likely. He also had great difficulties with the little Orchestra, which was supposed to be available for all the larger Church functions. ~~It has~~ In the light of the records that remain – mainly his complaints – it is a marvel how they managed to deal with the accompaniments to his Cantatas and larger Sacred compositions.

Then his duties were considerably mixed. He had to preside generally over the Music, which was on a liberal scale both at St Thomas's Church and at the Church of St Nicholas. It included the performance every Sunday of a Cantata and a Motet at the Churches alternately – and he had to direct the Music at all the special occasions such as weddings and funerals, and a good deal of his pitiful income depended on them.

When he arrived at Leipzig he composed a Cantata for his first 'trial piece' as it was called, ~~illeg and then he must soon have gone to work on a~~ the name of it being "Jesus took with him the 12 disciples" and this was performed on Feb 7 1723[.] Then his actual first appearance as appointed Cantor was on the first Sunday of the Trinity, May 30. For that ~~work of~~ unusual dimensions, as the great Magnificat also he had to produce a new Cantata, which we think to have been "Die Elenden sollen essen". They both have in ~~D~~ which is one of the most famous of his works a cosmopolitan air, and are not conspicuously devotional or poetic. There is much use of Chorales in the latter. [3 / 4 words ~~illeg~~] There were many more Cantatas ~~produced in this very first year 1723~~ which are attributed to this year which we cannot deal with in detail. And before the end of the year the great Magnificat. It was one of the very few works in which Bach set

It is curious that the only instrumental movement based on a Chorale in all the Cantatas (as far as ascertainable) is in the “Elenden soll essen.”

~~Heg~~ At the first performance four purely extraneous movements were introduced which referred to the legend of the babe in the manger tended by the mother – which movements were probably sung by choristers in a separate gallery with reference to some quasi theatrical ~~featu~~ business which as traditional, and brought home the story to the worshippers. E.g rocking of a baby – which is said to have gone on till 1702. Though as you will observe it induces confusion of mind, as the babe was always said to have been in a manger; which does not rock.

Latin words, and as much of the effect of his setting of German words was the result of his very keen sense of the relation of language to Music and his [illeg] mating of words to music, this had a good deal of effect influence on the Musical character of this Magnificat work. He was so susceptible to such influences that the Musical character of that work is a good deal more Italian than is usual with him in Choral works. It had again the effect of making his style more cosmopolitan. This history of his setting Latin was that in certain portions of the Reformed Service ~~the~~ Latin was still retained. The Magnificat is splendidly big and vigorous and strong but we miss in it the sensitive romance and sentiment of the best of his Cantatas. In comparison with them it is rather dry and matter of fact. It is not (so essentially) our tender and human John Sebastian – and he entirely overlooks the fact that it is the song of a woman. There is hardly any femininity in it. He transfers it to humanity as a whole, and makes it their song. It is no use to try to follow his outpouring of Cantatas. He was producing new ones ~~in~~ incessantly at the time when he produced the Magnificat. There was one in the November preceding

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that Christmas, and another big one 'Singet dem Herrn' for New Years day 1724, another Schau, lieber Gott for January 2, Sie werden aus Saba for January 6, Mein Liebster Jesus for January 9, and Jesus schlaft for Jan 30. When we remember that he had not only to write the scores and copy the parts and also to teach them to his Choir and rehearse them with a very indifferent lot of performers we can only wonder speechlessly how it was done. There are beautiful things in all of them and always proof of his devotional feeling. But we have not time to consider them in detail.

The same year 1724 is also in all probability the date of his first Passion – that of St John. So it will be as well to consider that interesting form of art. It had been customary in the Roman Church for centuries to bring home to worshippers the realities of the story of Christ by simple theatrical devices. They had what they called Mystery Plays and Miracle Plays and even Oratorios which included dancing and acting. But they made special point of it in Passion week. And the Reformed Church in Germany followed their lead as they did in many other respects in the range of Church services. The main principle was to distribute the dialogue between different members of the ~~it~~ choir and clergy. The narrative portion was allotted to one singer, and the parts of Peter and Pilate and Jesus and any other participators in the story to other singers; and the share which any people such as the Jews, or disciples took was allotted to the Chorus, called ~~the Crowd~~ the Turba or crowd. This gave a sort of sense of reality to the performance – and this in time

The Scheme of Passions adopted by Bach and Handel were not directly descended from the Schütz type – except in so far as the principle of distributing the personalities to different singers. It was the spacing out of the scheme by Arias and Arioso, and Chorales which made the later form distinctive from the earlier.

was expanded by a beautiful and touching device; which was to introduce an imaginary character which sang commentaries on the most prominent incidents of the story, and thereby caused the worshippers to dwell on them and become more deeply imbued [sic] with the meaning of the story in all its details. This feature of the Passion form does not appear in the early ~~form~~ examples of the form, but was one of the most interesting features which presented itself as it developed from very simple outlines up to the magnificent wealth of ~~the~~ components which is manifested in Bach's great works of the kind. I have told you a couple of years ago about the Passions of Schütz, which are the most interesting before Bach. They are very slender and simple – the narrator part being given by the Evangelist in an ecclesiastical of monotone with short inflections at the end of sentences accompanied by a single keyed instrument without any detail. The other singers have slightly more free passages of melodious recitative accompanied by chords, and there are a few short passages of Chorus for the crowds, and a slightly more extensive choruses at beginning and end with general devotional sentiments to round the whole work into completeness. In these works there were no Chorales. But as time went on these are also introduced to give the congregation opportunity to join in the performance and to intensify yet more this dwelling on the salient incidents.

Handel had written two Passions before Bach came on the scene and they both of them have the same features as Bach's Passions. The first was very likely written in 1704, and is peculiarly interesting as representing Handel before he was subjected to Italian influences.

One feature especially distinguishes Handels Brockes Passion from Bach's Passions is that it begins with an Overture in the French form, with slow movement and Fugue, and an interesting point is that the Fugue is mainly the same as an Organ Fugue in Bb which is one of a set of 6 which are familiar to Organists – ~~and, I think, came to light later in Handels~~ ~~life~~ the MS of which is dated 1720 on the copy in the Kings library. It was first published in 1735.

It is more devotional and tender than his later sacred works – except perhaps the Messiah – and has a much more naturally German ring. There are no Chorales in it, but there ~~is~~ is the soloist that comments on the principal incidents, and the short dramatic choruses. He wrote another in 1717 after he had been to Italy and also to England, and in this case he set a libretto which is known as the Brockes Passion which had also been set by Keiser in 1712. And both these Passions are in the form I have described to you. In Brockes Passion the commentary solos are given to the Daughter of Zion and a Believing Soul, and there are a few Chorales in ~~both~~ it. The Choruses of the Jews and disciples are short and incisive not ~~like~~ like Bachs. ~~Of them in & Bach's Passions.~~ So that we must admit that the whole panoply of the form had been completed before Bach came on the scene. But Bach brought to bear a deeper devotional sense than any one before him, and a richer ~~like~~ capacity of expression; and in the end he ~~so completely the highest~~ reached such a point of attainment in his last great Passion, that according to St Matthew, that no one has ever attempted to rival it since. The St John Passion is at once a fruit of all his previous work in his Cantatas, and a preliminary to the greatest of all Passions, St Matthew. There is one strange connection between them, as he Johannes Passion originally began with the deeply pathetic chorus “O mensch bewein” which was afterwards transferred to the Matthew Passion – where it stands at the end of the first part. Bach probably found that it was too mystical and meditative for a first chorus, and replaced it with

Handel's Brocke's Passion ends similarly with a great chorus 'Sleep well'. So Bach was not the inventor of this device.

the Chorus which now takes its place; which is more decisive and clear in structure and more massive. As illustrating the continuity of the individual Bach it is to be observed that the transposed Chorus is one of the most beautiful and touching things in the Matthew Passion, and carried out with a wealth of texture such as he rarely surpassed anywhere. The Chorus with which he replaced it is not nearly so interesting. It serves its purpose as an introduction where the intimate beauties of the other Chorus would have been thrown away. One cannot help thinking that Bach felt the worshippers would need to be worked up to the point a good deal before they would be fit to take in such a wonderful piece of work as 'O Mensch bewein.'

Apart from this the story pursues its course. The evangelist tells the story of the Passion, and very soon the Jews come in with fierce short bursts of Chorus and the commenting soloist, making the worshippers wait and think of the meaning and they themselves make their answering comments on the familiar well loved Chorales which Bach harmonized with such exquisite nobility. Every sort of device which devotion could suggest is brought in to help the worshippers to dwell upon every moment of the story. For instance when the story approaches the tragic consummation and the Evangelist tells of the episode of Golgotha, the ~~it~~ commenting soloist invites the believing soul to come to Golgotha, and the Chorus, representing the worshippers say "whither whither", & the solo voice answers to Golgotha and finally the worshippers bid farewell to Jesus in a Chorus to the words 'rest well' ~~It is one of the most perfect forms of Art ever devised for religious~~ with loving tenderness; which illustrates the characteristic phase of that particular form of Protestantism in emphasizing the humanity of Christ.

The Queen was specially revered by the Protestant population of Saxony because when he absurd husband became a Roman Catholic in 1697 in order to be eligible to be elected King of Poland, she did not follow him but continued to be a Protestant - & retired into seclusion.

After the Johannes Passion followed a lot more Cantatas. One of those which we often do in College is 'Christ lag in Todes Banden' which was supposed to have been first sung at Easter in 1724. If that was so it must have been in close proximity to the Johannes Passion. It is severe and splendid. It is probable that one of the finest of the later Cantatas may very likely have been written about this time. This is "Weinen Klagen", the first chorus of which Bach afterwards transferred to the B minor Mass, in which as the Crucifixion it figures as one of the most impressive movements. Another important Cantata of this time was 'Herr, wie du willst'. Another 'Schauet doch' und sehet' is very deeply felt, and is again notable because Bach transferred the first chorus to the B minor mass, where it appears as the 'Qui tollis' and fits the words with astonishing perfection.

The most important of the Cantatas of this period of Bach's life is the great Trauer Ode which he wrote in honour of Queen Christina Eberhardine wife of the Prince [Illeg] Augustus Elector of Saxony who died in 1727. The funeral ceremony was on Octo 17 and for it Bach wrote this very noble work, which is on a larger scale than the average of his Cantatas. It is said that he used many of the movements in it in his St Mark Passion, which has been lost.

Then in 1729 we come to the great Matthew Passion which is a work of grandeur and pathos which puts it among the greatest achievements of Art of all time. Bach had even expanded himself a great deal since he wrote the Johannes Passion in 1724, and it must be admitted that it reaches a much higher pitch of interest and design. It has the same features of the recitation of the Gospel story by the Evangelist, and the distribution of the various characters to various voices, and

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the commenting solos, and the vehemently realistic short chorus of the Jews, and most prominent of all the Chorales which come in constantly in connection with each salient episode – and the Great Choruses which serve as starting and ending points. The first being ~~illeg~~ on an enormous scale and preparing the mood of the worshippers for what is to come, and the poignant ~~illeg~~ chorus which concludes the first part, which was transferred from the Johannes Passion, and the ~~tender~~ noble and tender ~~farewell~~ final chorus which bids Jesus farewell with the words ‘Sanfte Bick’ – in similar sense to the final Chorus of Handels [Illeg] Passion and his own Johannes passion.

The intense devotionism of the whole is vivid at every moment, even in his use of his instruments when he intensifies the feeling by their tone qualities. And it is all essentially Teutonic in its phraseology and its mystical fervour. It is true he often uses the Italian form of the Aria; as in the wonderful “Erbarme mich mein Gott” which follows ~~illeg~~ the account of Peters weakness when challenged as one of the disciples. ~~The implication[?] of this Aria being that the worshippers transfer the failure to themselves and lament their own unworthiness. But he has by this time so thoroughly transformed the Aria type that hardly any trace of the conventional Italian spirit is ever perceptible.~~ And this particular example emphasizes the completeness with which he has got away from the Italian style, for nothing could be more thoroughly Teutonic and Bachish. The spirit of it is alien to an Italian opera Aria as it is subtly suggestive of the deepest devotionism. In every case his particular attitude of mind

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is perceptible preponderates. He always builds on the solid groundwork which had been worked out by his predecessors and makes it his own by the way he infuses life into it by the intensity of his own personality. He even accepts the general scheme of the Passion form as we find it shown in Handel's examples. It had evidently become by Bach's time an accepted type. Many minds had dwelt on it, the devout section of the public knew it and were in sympathy with it and it only remained for him to amplify it and expand it and infuse it with the utmost feeling. And the result is the greatest devotional work in existence. The only work which could challenge comparison with it is Handel's Messiah – and that is much simpler and its scheme much more obvious. It is a wonderful instance of the way in which the finest art grows. Every step inevitably connected with what had been achieved before, and making many minds of diverse times cooperate in the final accomplishment. It is as if a great stretch of humanity had a hand in it, and it was made perfect by the concurrence of their finest aspirations. However, as usually happens, we do not gather that it made any great impression at this first performance. We do not know whether it was performed again at that time; but only that he revised it considerably as he always did, and that it was performed again in the form in which we know it in 1740 under his direction,

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and that though it may have been performed again we do not hear of it; and it did not begin to be known to the world outside Leipzig till it was performed under Mendelssohn's direction, and at his initiative in Berlin in 1829 – a hundred years after its first appearance. And since that time it has steadily won a greater and greater hold on all Musical people who are capable of feeling the greatest utterances of Musical art.

It was only a few years after he had presented the world with this example of Teutonic Protestant devotionism that he produced his great exposition of the Musical ~~interpretation~~ possibilities of the Roman Mass; which again takes the foremost position among such works by reason of its grandeur and expressiveness. It does indeed seem rather strange that a composer so deeply imbued with the spirit of Teutonic religion should have taken in hand an ~~illeg~~ ecclesiastical form so representative of the ~~earlier~~ older Church, and that he should have done it with such supreme success.

One has to remember that though part of Northern Germany was the stronghold of the Reformed Church, there were a vast number of Roman Catholics. Some of the German States and big towns kept to the old Church, and so did many of the ruling families. The case was peculiar with regard to the ruling prince of Saxony as he had been a Protestant, but went over to the Roman Church when there seemed to be a chance of his being elected King of Poland; and it was his wife Queen Christina Eberhardene ~~whom I have spoken~~ for whom Bach

Crucifixus before 1729

Kyrie & Gloria 1733

The 'Agnus Dei' was certainly written later than the Kyrie and Gloria, as the Ascensiontide ("Oratorio") is generally held to have been written in 1734.

Sanctus not till 1735 at the earliest.

wrote the Trauer Ode, who moreover refused to be illeg become a Roman Catholic when he did, and was especially beloved by the people of Protestants of Saxony in consequence. However it was very important for Bach to attract the attention of the King of Saxony, and so when he went to Dresden in 1733 to attend his son Friedemann when he took up the appointment to the Organistship of the Sophienkirche, he brought with him a portion the Kyrie and Gloria of a Mass to present to his Friedrich August. The reason for his composing this immense work is very obscure. Some portions of the service were still often sung in Latin in the Reformed Church, and among these portions were the 'Kyrie and Gloria' & Credo – and he might have set these originally for the Protestant service or under its influence; and then been impelled to complete the whole panoply of the Roman Mass.

It is a great pity we can find out so little about his motives, and it really is very little use guessing at inferences. What we do know is that it was put together in a most extraordinary fashion. A great many of the movements are taken from various Cantatas. The 'Qui tollis' is taken from the Cantata "Schauet doch und schet" which was probably written soon after he came to Leipzig before the Matthew Passion. The wonderful 'Crucifixus' is merely the application of the Latin words to the first Chorus of the Cantata 'Weinen, Klagen', which may have been written even earlier. The ~~Laudamus te~~ 'Gratias animus tibi' is from the Cantata 'Wie danken Dir, Gott', the 'Patrem omnipotentem' from mostly from the Cantata "Gott wie dein Name", the 'Agnus Dei' from the Ascensiontide Cantata 'Liebster Gott', the vivacious Hosanna from a secular Cantata "Preise dein Glücke", the 'Gratias Agimus' Dona nobis pacem at the end is a repetition of the Music of the ~~Dona~~ Gratias before referred to; and part

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of the 'Expecto' is from the Cantata 'Gott man liebet dich.' This is sufficient to indicate that a great deal of the Mass is not Italian in style at all – but indeed thoroughly Teutonic. Another astonishing thing is that the transferences are marvellously apt. They seem to fit on to the words with ideal perfection, and they are also some of the most beautiful movements in all the Cantatas. The Crucifixion is indeed generally admitted to be among the most wonderful interpretations of the tragic words in existence. And the ~~illeg~~ pathos of the 'Qui tollis' is almost unsurpassable. And the 'Agnus Dei' in like manner expresses the sentiment of the words to the utmost. It has been suggested that he took out these movements from the Cantatas with full knowledge of their Musical value, and with the feeling that they might have very little opportunity of being heard in the Cantatas. But then on the other hand it does not seem very likely that he wrote the Mass with any idea of its being performed as a Mass. It is on too large a scale. It seems indeed likely that it was one of the very few works he produced without any definite object of performance in view. Most of ~~wh~~ his works were written for special occasions. All the enormous number of Cantatas were obviously so written and so also the Passions; and some of his instrumental works too. But the Mass seems to have been written or rather put together on impulse. In the first instance to call the King's attention to him – and the next to complete what he had begun. And the extraordinary result

B. minor. Shilble [?] at Frankfurt performed the Credo
with the Cacilie Verein in 1828
in 1831 the Kyrie and Gloria.
Berlin Singakademie did the first part in 1834.
and ~~larger~~ a more complete selection in 1835.

is that it is intrinsically some of the finest Music he ever produced, and without doubt the richest and grandest setting of the Mass in existence. For practical purposes it labours under a disadvantage in the enormous proportion of great Choral movements. There are rows of huge choruses one after another – and it is only their wonderful interest and variety which makes the strain endurable. Lastly it is the deep devotional aspect of all of it which unifies the work. The latinity of the words did not in any way diminish the fervour of his religious feeling. He entered into them with all his heart. In the pleading of the Kyrie, in the pathos of the Crucifixion and the ‘Qui tollis’, in the brilliant joy of the ‘Cum sancto spirito’ ~~and the tenderness of the terra pax~~ and the almost defiant assertion of the ‘Credo’, and the tender quietude of the “In terra pax”, and the jubilant ‘Expecto resurrectionem’, and the supremely glorious suggestiveness of all the angels & archangels hymning the Sanctus he attained to such heights as have never been attained by any other composer.

The work of course remained unknown for an immense time. [In red pencil – ‘see opposite’] I do not remember who first brought it out of its obscurity. ~~B~~ The Bach Choir was expressly founded to give it a hearing.

Bach wrote several smaller settings of the Mass. Probably for the ~~King~~ Duke of Saxony and possibly for performance. Two of them were again compilations of movements out of Cantatas, but not so interesting as those in the B minor mass.

We must take notice of the fact that Bach had to write secular Cantatas for various occasions. Even as far back as 1716 he had to write one by order of Duke Wilhelm Ernst

'Was mir behegt'
'What pleases me'.

of Saxe Weimar in honour of a hunting party. The most interesting feature of which is that a solo in it has the same cello solo accompaniment as one of the most famous of all Bach's Sacred Cantata solos Mein Clanbyr Herze in the Cantata Also hat Gott which made its appearance as late as 1735.

Then he wrote a Secular Cantata Durchlauchster Leopold for his master the Prince of Coethen while he was in his employ before going to Leipzig, and another for him in 1726 in honour of the birthday of his second wife.

Another ~~was the most~~ called 'Der Zufriedengestellte Äolus' was one of the most amusing instances of his practise [sic] of using the same Music for various occasions. For he originally wrote it in honour of a Professor Müller of Leipzig in 1725, and when he had to produce another Cantata in honour of the Coronation of Augustus as King of Poland in 1734 he used the same Music again which was facilitated by the fact that both Professor and King had the same name 'August.' It is a big work with plenty of brilliancy and fun in it.

We need not go through them all. One of the most important was the 'Wahl des Hercules,' written for some Court occasion, out of which he made some extraordinary transferences later. And a similar transference was made from a 'Dramma per Musica' 'Tonet ihr Poulin' which was written for the birthday of the Queen of Saxony in 1733, which I shall have to refer to again presently.

Christmas Oratorio – 1734

Easter Do 1736

First day – Xmas Day

2nd day. Boxing Day

3rd day. Shepherds visit

4th day New Years day.

5th day. Sunday after new year's day

6th ~~Epiphany~~ Epiphany

A Cantata which is notable is that known as the Bauern Cantata written in 1742. In which Bach transferred some peasant tunes.

The most famous is probably 'The Contest between Phoebus and Pan,' which was written for the Leipzig Musical Society, and performed in 1731 which has been revived in recent days as a sort of Comic Operetta. There is also a comic Coffee Cantata in which there is a good deal of fun. But it must be confessed that in spite of plenty of geniality and humour Bach's Secular Cantatas are not so successful as his other works. As wholes they do not come off. The style is too deeply impregnated with a serious habit of mind. The lightness ~~does not come off~~ is hardly consistent and the movements which have taken hold on us do so in far other conditions than those for which they were intended.

Strangely enough the work in which transferences from Secular Cantatas figured most copiously was the so called Christmas Oratorio. Though it is called an Oratorio it was not intended to be performed all at once, but to be given in six separate portions on six different days – Beginning on Christmas Day and ending on the Epiphany. ~~They are really~~ It really consists of six different works knit together by the sense of Christmastide. And each of the portions has characteristic reference to the special Church day for which it was written.

On the surface the most singular features are the borrowings from the Secular Cantatas above mentioned. A famous slumber song 'Sleep my beloved' addressed to the holy babe is borrowed from the 'Wahl des Hercules' of 1733; where ~~the~~ it is addressed to the 'Infant Hercules', metaphorically representing

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a baby prince Friedrich of the Royal house of Saxony. Several more movements were taken from the same 'Wahl des Hercules.' 'Lass mus sorgen,' becomes 'Fallt mit Danken' in the fourth portion of the Christmas Oratorio. A song of Hercules becomes 'Flösst, mein heiland', a song of Virtue is also transferred, and another song of Hercules 'Ich will dich noch haben', becomes very well known as 'Bereite dich Zion,' and a duet between Hercules & Virtue becomes 'Herr dein Mitleid.' A chorus is transferred from 'Dramma per Musica' of 1733 is also aptly transferred, and an Aria 'Frommmuseo', and a bold and energetic tune becomes 'Grosser Herr O starker König', and the last Chorus of this work serves very well as the introductory Chorus of the third portion. And an Aria from 'Preise dein Glucke' is similarly transferred. From which it appears that great part of the Christmas Oratorio was taken from or used in Secular Cantatas. This would in itself serve to explain why the Secular Cantatas as such do not afford much satisfaction as secular music. But a great many of the movements do very well with with the sacred words. And there are plenty of beautiful movements which we cannot trace to other places, such as the beautiful Dialogue 'Es ist auf Erden' in the first days music, the deliciously uncouth [?] Pastoral Symphony with which the second days Music begins – [sic] and in the third days Music there is a very beautiful alto solo 'Ja, Ja mein Herz', & the same number has a peculiarly rich Chorale to end with.

The Christmas Oratorio does not serve very well for a single performance, as each portion is so definitely complete, and is devised to illustrate a special point for the day. So there is no definite progress or

Same method as the Passion

development to climax throughout. When it is performed ~~at once~~ completely it serves best to regard it as a religious exercise, in six different phases each illustrating an episode of Christmas tide.

There is also a so called Easter Oratorio which is very short, and is chiefly notable for its cheerful vein, and also because Bach adopted the form of the Italian Overture for the first 3 movements and even called them Sinfonia. So we have the typical allegro of the early Symphony as ~~the~~ introductory movement, the short Adagio, and then the third lively movement treated as a Chorus. It is thought to have been written in 1736. Then there is also a so called Ascension Oratorio, ~~the~~ which again is short, like a Cantata but solid and interesting. And as ~~I have~~ before said the most beautiful Alto solo in it was transferred to and amplified as the 'Agnus Dei' in the B minor Mass. It was probably written in 1734[.]

The Christmas Oratorio was the last Choral work on a big scale which Bach wrote[.] But for the remainder of his life he continued to pour out Church Cantatas. And some of the later ones are among his finest. ~~the~~ It seems as if Bach in these later cantatas was gravitating back in a Teutonic direction. As ~~has been~~ pointed out, the Weimar period was specially characterised by a romantic and fervent flavour, and centralised very much on Chorales. When he went to Leipzig he was in touch with a more cosmopolitan audience, and his Cantatas seemed to suggest a more cosmopolitan air – but in the latest period which dates from about 1731 we find him very much preoccupied with Chorales again. In ~~W~~ the famous 'Wachet auf' for instance the first Chorus contains the chorale treated after the manner of a ~~Choral~~ Organ Chorale Fantasia, in the third movement the Chorale tune is given to the Tenors and there is a deliciously dancelike accompaniment, which has made

The Chorale preludes were mostly arrangements of
ch movements from Cantatas. Schubler printed them
in Bach's lifetime.

this movement one of the most beloved of Bach's works, it being in the form of a Chorale Prelude, and actually appears as one for the Organ in ~~a later collection of Chorale Preludes for the Organ~~ a late collection of Chorale Preludes for the Organ which Bach put together himself and were printed by Schuller [illeg] Zeller – and the Cantata ends with the simple Chorale as usual. So it appears no less than 3 times[.] The great Cantata 'Ein feste Burg' is on the whole the greatest of his Sacred Cantatas. It belongs to the later period perhaps 1739, and centralized on the Chorale. The huge first Chorus is based on Luther's tune, and deals with it mightily [?], in consistency with the words. It is used again in ~~the~~ another Chorus 'Und wenn die Welt voll Teufel wär', and in a so called aria which was borrowed from another Cantata, and as usual at the end. So it comes in four times. A singular example of his use of Chorales is in the Cantata "Steigt freudig in die Luft empor" which is really the Coethen secular Cantata, and as such had no Chorales in it. So Bach turned it into a sacred work by interpolating several Chorale movements. The second movement was a duet for Soprano and Alto on "Nun komm der Heiden Heiland", and the same tune is used for a tenor solo, and also for the conclusion of the work – and oddly enough he introduces a different Chorale to end the first half of the Cantata. ~~In a very fine Cantata [illeg] der ist mein Leben~~ probably written in 1734 has no less than four different Chorales in it used in various ways. In a big and interesting Cantata "Nimm von uns Herr" all the movements but one are based on the well known tune "Vater unser". ~~Another noble example is the Cantata "Lobe den Herrn", in which all four five movements are based on the Chorale, which are treated in a variety of forms.~~ Bach loved to toy with the phrases of the Chorales, sometimes using them as melodies ~~and~~ in solos and ornamenting the passages expressively, and sometimes

Also hat Gott seems to have been produced in 1735.
Was mir behagt 1716.

Lob den Herrn is a striking instance of a work being permeated throughout by the Chorale of the name of the Cantata. It was probably written in 1732. The Chorale appears in the first chorus, also in the following Alto Solo, in the aria duet for Soprano and Bass, and in a Tenor solo in which it is played by the Trumpet, and it ends with the Chorale in its usual direct form. So every movement is centralized on the Chorale.

Mach dict mir Gott berist

He does not often use several Chorales in one Cantata. In "Christus der ist mein Leben" written in 1732 he uses four different ones. ~~He~~ In the first Chorus the Chorale of the name of the Cantata ~~in~~ Later "Mit Fried and Freund' ich komm daher" then 'Valet wie ich dir geten' in the Soprano Solo, and yet another 'Wenn mein stundlein vorhanden ist' at the end.

In one Cantata in which there are two Chorales there is a singular coincidence. This is 'Gott der Herrn' which is said to have been written for a Reformation Festival in 1735. In the middle of this he introduces 'Nun danket alle Gott' just as Mendelssohn introduced it in the 'Hymn of Praise, (which was written for a Festival in commemoration of the Invention of printing at Leipzig in 1840 [illeg] and the curious thing is that he treats the Chorale in the

interposing each line of the Chorale with commentary recitative or Arioso. Sometimes he gives the Chorale tune to the instruments and sometimes to the voices. For instance in "Ich hab' in Gottes Herz" there is a movement in which the Choir sing two phrases of the Chorale and are answered by a bass solo, then the Choir repeats the phrases & a Tenor solo answers, then two more phrases & the Alto ~~ans~~ solo answers, and then the first line of the Chorale is repeated to complete it and the treble answers with a short recitative. So all the soloists have a share.

~~The~~ In the Cantata before referred to "Nimm von uns" there is a movement expressly referred to as "Mit Benutzung der Chorale Melodie" in which the Chorale tune is passed about from instrument to ~~instrument~~ voices, with infinite variety of beautiful decorative passages.

The general scheme Bach most frequently adopted for his ~~Chor~~ Cantatas was to begin with a solid Chorus, often in the form of a 'Chorale Fantasia' – then to proceed with solos and recitatives, and occasionally a secondary chorus in the middle and to end up with a Chorale in four parts, harmonized in his own unique and expressive manner. There are also a good many solo Cantatas – that is [illeg] Cantatas for solo voices ending only with a Chorale. Some of these are extraordinarily fine and interesting – as for instance the Dialogue Cantata for 3 solo voices to the words "O Ewigkeit du Donnerwort." Its ~~illeg~~ romantic nature may be guessed from the fact that the three Soloists are, - Fear, Hope, and the Voice of the Holy Ghost.

same way – The phrases of the Chorale being interspersed with instrumental Episodes. Whether Mendelssohn knew Bach's Cantatas or not cannot be said. The different Chorale Bach uses at the end is Wach auf mein herz.

Augustinus Wilewau
homage cantata for Count Johann Christian von
Hennike 1737 became Cantata for St John's Day.
Freue Dich erlöste schaar

The conception is most attractive. "Fear" is the product of the soul trying to imagine Eternity, 'hope' the aspiration of the soul of the Christian, and both ~~it~~ representing man, and the voice of the holy Ghost giving the healing and consoling answer. So it is on the same basis as the early Dialogues between God and the Soul, of which you have heard.

He used the Dialogue form a good deal in solo Cantatas – as for instance the Cantata "Selig ist der Mann", which is a dialogue between ~~it~~ Jesus and the Soul; there is also a dialogue between Christ and the Church in 'Ich geh und suche.' 'Liebster Jesu' is another dialogue between Jesus & the soul. A puzzling feature of these Solo Cantatas is that they so often begin with big instrumental movements; whereas ~~it~~ the Choral Cantatas generally begin with a Chorus – and another suggestive feature is that these instrumental movements are so often borrowed from secular instrumental works. For instance "Falsche heilt" for solo soprano begins with the first movement of the first Brandenburg Concerto, which he had written at Coethen: and "Ich liebe den Höchstein" begins with the exceptionally fine first movement of the third Brandenburg Concerto in G; which was originally written for strings and to which he added horns and hautboys for this occasion. The Cantata 'Ich habe meine Zuversicht' had the whole of the clavier Concerto in D minor as its introduction, transferred to the Organ to show it off. It having been recently renovated. 'Gott soll allein mein Herze haben' begins with the first movement of the Clavier concerto in E minor; and he followed this

I am afraid it is no use going into details about these Cantatas. You could not possibly remember them. But it is worth while to realise how constantly he works on the basis of the Chorale in these later compositions. He brings them in in every way, in Choruses, Arias, Recitatives, in accompaniments allusively, and ornate & plain. His mind was soaked with them, & he knew his congregations were equally familiar with them & could see his points. The Cantatas went on pouring out till the end of his life. He must have written over 250 of them altogether, & a large number are lost.

up rather suggestively by turning the Siciliano of that Concerto into a ~~Solo~~ vocal solo.

We must not forget to take notice of Bach's wonderful Motets for voices which were written at various times. We ~~cannot~~ can only date ~~many of them~~ one of them and that was written for the funeral of I. H. Ernesti the rector of St Thomas's school in 1729. It is in eight parts and of course a splendid piece of artistic work, but on the whole the least sympathetic of the ~~group~~ Motets. We might venture to guess that this might be owing to the fact that he was just about that time on very uncomfortable terms with the authorities of the school, including the said Rector Ernesti. We got that impression from the fact that when the Rector died one of the Council of the school referring to the election of a new rector which ~~was pending~~ had just been made said at the meeting that "he hoped they would have better fortune in the appointment of the Cantor." And the fact that a few months later a councillor had said that Bach was "incorrigible". The state of affairs was not such as to induce a very sympathetic attitude when Bach had to write a big work for the funeral of the head of the School.

The rest of the Motets which remain to us are the finest of their kind in existence. At the head stands the magnificent "Singt dem Herrn" which again is for eight voices, and represents the highest standard of vocal writing ever produced.

‘Mein gläubiges Herze’ from Also hat Gott – quite late

It has become in recent years the most notable thing to be undertaken by any famous Choir to show their powers. It is mostly in an extremely exuberant vein of splendid polyphony. A perfect outpouring of joyous praise to God.

The beautiful “Jesu meine Freunde” in five parts is also a great favourite in our time on account of its expressiveness. In this case he makes the work turn mainly on the Chorale “Jesu meine Freunde” which was one of his favourites, and which he had treated in all sorts of loving ways in Cantatas and also an Organ Prelude.

One of the most singular things in the story of Bach’s career is that he never printed any instrumental composition till he was forty one years old. It is worth meditating upon when one sees how eager young composers generally are to see their works in print. It evidently did not concern J.S.B. at all. He was always busy composing and looking after performances. The only one of his Choral works which had been printed was the big Cantata he wrote for the Rathswedchad at Mülhausen in 1708. And for some reason it is no use for us to try to guess why he took it into his head to ~~have~~ begin printing some instrumental compositions ~~printed~~ in 1726. He began with the Partitas and published one a year successively up to 1731 and he went on then yearly ~~illegally~~ ~~he public~~ printing

Partita in B minor is better called French Overture
1735

The title is interesting
'Zweyter [illeg] der Clavier Übung betch in einem
Concerto nach Italianissimo gusto, und einer
Overture nach Fanzgosicher Art vor ein
Claviercymbel mit zweigen Manuellen'.

The proofs are at the Brit Mus. with Bach's
corrections.

various instrumental compositions, year by year at intervals. The Italian Concerto and Overture 'à la manière Française' which is also known as the Partita in B minor in 1735, some wonderful Organ Music including the most familiar Fugue known as St Anne's and a lot of Chorale Preludes in 1739, and concluded with the splendid Goldberg Variations for Clavier in 1742. He called the whole collection "Clavierübung". What is to be noticed about these works is that they are evidently written spontaneously ~~it~~ without any definite performance in view. And they represent in that sense his highest standard of solo instrumental composition. The Partitas are Suites, and some people imagine they were meant to represent the German conception of Suites as distinguished from the French Suites and the English Suites which are quite definite in difference of character. The French Suites, which you will remember were ~~mainly~~ most of them included in the collection of pieces made for his wife Anna Magdalena were gay and bright; The English Suites, about the history of which we know nothing were most solid and largely developed, and both these groups were very regular in the arrangement of movements, being mostly Allemande, Courantes, Sarabandes, some lighter movements generally classed as "Galanteries" being Gavottes & Bourrées and so forth and ending with a Gigue. The distinctive ~~char~~ points about the Partitas are that they are more irregular in respect of their components; and include such unusual features in Suites as a Scherzo,

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a Burlesca, a Rondo, a Caprice and a Fantasia. As a matter of fact the Partitas are not more interesting or finer than the Suites. They have plenty of delightful movements, and great variety of expression. They did not all belong to the period when they were printed; as the third Partita and the last both appeared in Anna Magdalena's second book, which was dated 1725. The "Italian Concerto["] which he printed in 173 is a transference of the form of Orchestral Music to the Clavier, and a very successful one. It is one of the best known of his solo compositions; and the slow movement is one of the divinest meditations in ornate melody he ever produced. The work he published with it is similarly a transfer of the French form of Orchestral Music – such as he had himself written at Coethen – to the Clavier, with the regular slow movement and Fugue to begin with and a succession of dance tunes to follow. It is interesting that he should have printed transferences of an Italian and a French form together. It is not likely to have been inadvertent. It is an admission of his habit of working on established forms, and developing them to the highest point of interest and perfection of which he was capable. It is needless to say there is nothing on similar lines in existence which can be compared with them.

Of the wonderful Goldberg Variations we have an account which helps us to decide the date of their composition. See p 44/477 They are called Goldberg after a pupil of Bachs of that name who came to him in 1741.

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The Goldberg Variations is one of the most astonishing feats in all Music. They are based on a Sarabande which appeared in Anna Magdalena's book. There is nothing in all the music written for the harpsichord which approaches them in technical resource. The mere invention of figures and new kinds of passages seems ~~illeg~~ inexhaustible; and so ~~are~~ is the delightful variety of mood and expression which the several variations display; and he throws in as a sort of ~~illeg~~ ~~unimportant~~ playful extra a series of marvellously dexterous ~~canonic~~ canons at all manner of intervals in every third variation. And the canons are arranged with such absolute skill that no one who didn't look carefully would perceive they were there. There are few works in existence which compress so much actual ~~skill~~ artistic skill into so small a compass. They are so extraordinarily difficult that up till some twenty years ago people did not attempt to play them. The difficulties are enhanced by their being written for a harpsichord with two keyboards – as the crossing of rapid passages is extremely difficult to provide for on one. There are several independent great works for Clavier about which ~~are~~ we are in the dark and can only guess the period to which they belong by their style. Such as the Chromatic Fantasia and Fugue, which is among the favourite battle horses of great pianists. The Fantasia is a magnificent rhapsody with passages ~~in it~~ of recitative in it which might have been written in the Weimar time – and a Fugue of splendid vigour.

The most important of the Clavier works of his latest time is the second collection of Preludes and Fugues in all the twenty four keys – which is evidently a counterpart of that collection which I have told you of which he brought together at Coethen in 1721, with the obvious view of emphasizing the necessity for equal temperament. The two collections

Haydn born 1737 – so he was actually born between the 2 parts of the “Wohltemperete’. Its worth taking note of.

though brought completed at least 20 years apart have been accepted as one work by Musicians in general, under the title of “the 48”, and its quite likely that most people do not know that they are really two separate collections of 24. The most important difference between the two collections is that that in the Preludes in the second collections he very much more frequently adopted the Sonata form. In the first 24 the majority of Preludes are in the time-honoured form which we find even in the famous English Fitzwilliam Book of a pleasant succession of chords figured by it~~leg~~ well defined arpeggio forms. In the second 24 there is only one in this form. In the first 24 there is no movement in Sonata form at all and in the second series there are no less than ten. It shows the direction which his artistic speculations were tending – and of course in the intervening 20 years the Sonata form it~~leg~~ had been gaining ground. By the time the second collection was formed Haydn was ~~already~~ probably 9 years old, and a new era in art was approaching. We can realize that when we recall that Bachs son Philip Emmanuel was one of the protagonists of the same Sonata form. it~~leg~~ For the rest there is no doubt the 2nd 24 were a bringing together of little works written at all manner of times – and though his personality maintained their general consistency they are very varied in character and quality.

There are a great number of Cantatas which are referred to the latest period of his life. In these his delight in the Chorales is often shown in its utmost exuberance. It is as though as

Haydn

A singular example of his introduction of Chorales is “Schwegt freudig ach empor”, which is really a Secular Cantata written at Coethen. As such it had no Chorales. So Bach turned it into a sacred work by interpolating sacred Chorale movements.

his natural Teutonic kind of devotion grew more intense as he got nearer to the inevitable end of his activities. Some of these Cantatas are among his finest and best known works of the kind. "Wachet Auf" for instance, which was written for the 27th Sunday after Trinity in 1731 is permeated throughout by the well known Chorale of the same name. The Chorale ~~in the~~ in its simple grandeur soars over wonderful complexities of polyphony in the 1st Chorus and again in the third movement in which the tenors of the Chorus sing the tune to a most suggestive accompaniment which ~~itself~~ is so delightful that it has made it one of the best known of all the movements in the Cantatas. He transformed it into a Chorale Prelude for the Organ in a collection known as the ~~sin~~ Schubler Chorales. And the Chorale appears as usual at the end.

Another Cantata as famous as 'Wachet Auf' is Ein Feste Burg, in which Bach uses Luthers famous tune with magnificent appositeness. The first chorus in which it is most prominent is upper voices and bass in canon is one of the strongest and most imposing movements he ever wrote. The Chorale appears again in the second movement elaborated for soprano solo, and in the central chorus and as usual at the end. Most of the movements in this Cantata were borrowed from an early Weimar Cantata 'Alles war von Gott Geboren.'

One of the most striking examples of profuse use of a Chorale is in a Cantata 'Lobe den Herrn' which was probably written in 1732. The Chorale appears in the first Chorus, in the following Alto Solo, in the Aria duet for Soprano & Bass; in a Tenor solo in which it is played by the Trumpet and it sends with the Chorale in its usual direct form. So every movement is permeated by the Chorale.

The general scheme Bach most frequently adopted for his Cantatas was to begin with a big solid Chorus often in the form of the Organ Chorale fantasia, or Chorale prelude, and then to proceed with the solos and recitatives, and occasionally a secondary chorus in the middle and to end up with the Chorale ~~itself~~ without accessories ~~to~~ or development and harmonized in his uniquely expressive fashion. There are also a good many solo Cantatas. That is Cantatas for solo voices ending up with a Chorale. Some of them are extraordinarily fine and interesting. As for instance a Dialogue for 3 voices to the words 'O Ewigkeit du Donner wort'. O Eternity thou thunder word. Its romantic nature may be guessed from the fact that the three soloists are Fear, Hope and the Voice of the Holy Ghost.

He sometimes used several Chorales in one Cantata as in the "Christus der ist mein Leben". In which the Chorale of the same name as the Cantata appears in the first Chorus. Later he introduces the tune "Mit Fred' und Freund" then he brings in 'Valet will ich dir geben' in a Soprano solo and yet another Chorale "Wenn mein Steudlein vorhande into" at the end. In one of these Cantatas with more than one Chorale there is a serious coincidence. This is "Gott der Herr" which he wrote for a Reformation Festival in 1735. In the middle of this he introduces 'Nun danket alle Gott' just as Mendelssohn introduced it in the Lobgesang, which was also written for a Reformation Festival. And the curious thing is that he treats it in the same way. The phrases of the Chorale being interspersed with instrumental episodes. Whether Mendelssohn knew of it cannot be said. The Chorale Bach uses at the end is a different one 'Wach auf mein Herz.'

I know its little use going into details about these cantatas. You could not possibly remember them. But its worth while to take in that he uses his beloved Chorales in every conceivable way, in Choruses, Arias[,] Recitatives, in accompaniments ornate & plain and in the concerti. [?] His mind was soaked with them, and they became the natural means of identifying his devotional points. They went on pouring out till the end. And in all he must have written over 250 of them of which a large number have been lost.

In his later years he wrote some more Organ works, which are all characterised by great dignity and solidity – such as the Prelude & Fugue in C, the huge fugue in E minor and the splendid Prelude & Fugue in B minor. He also added to the vast number of his beautiful Chorale Preludes & Fantasias. Of the latter he wrote altogether over a 100 – most of them little poems.

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Two of his latest works are curiosities. One of them was connected with one of the most generally known episodes in Bach's life, his visit to Frederick the Great at Potsdam. This was in 1747. P. 574 –

The King gave him a theme to extemporize on, & Bach took it home & wrote a fugal tour de force in honour of the King's consideration [condescension?]. letter p illeg illeg 520.

The Kunster Fuge was a long series of movements all based on a single subject, in which he amused himself by exercising all his stupendous skill in Fugal writing. Most of it is hardly Music – but there are beautiful things in it.

His eyes began to fail him when he was about 60 years old. It is a wonder they lasted so long when one thinks the work he gave them. He had to submit to an operation, which was totally unsuccessful and left him blind. His health broke and on July 28 1750 he bade his farewell to the world.

And on his deathbed he dictated his last composition [sic] in his favourite Chorale Prelude form on the tune 'Wenn wir in Hochstein Nother sen' to his favourite pupil Altkol.

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